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specting even some of the poet's prime, he knew that this man had been a Master, the most powerful that his age had produced in France. So Zola immediately despatched the following telegram to M. George Hugo, the poet's young grandson:

You will learn, perhaps, some day, Monsieur, that even with respect to Victor Hugo, I claimed the rights of criticism. And this is why, amid the frightful grief that has befallen you, I desire to tell you that every heart has broken with yours.

Victor Hugo was my youth. I remember what I owe him. No discussion is possible on such a day as this; all bands must unite, all the writers of France must rise to do honour to a Master, and affirm the absolute triumph of literary genius.

Pray believe, Monsieur, in my deep and dolorous sympathy,

EMILE ZOLA.*

* PARIS, May 22, 1885.

Besides writing his novel "L'CEuvre" that year, Zola helped M. Busnach to adapt "Germinal" for the stage; but when the play was ready in the autumn, the censorship forbade its performance on the ground that it would excite revolutionary passions. Zola's indignation boiled over at this rebuff, and with the approval of Alphonse Daudet and Edmond de Goncourt, whom he consulted, he issued a protest in "Le Figaro," trouncing M. Rene* Goblet,

the responsible Minister, a fussy little advocate who played the part of a Radical when it suited his purposes, but who was really a Philistine *dans l'&me*. However, the protest had no effect, nor had an offer to allow all reasonable alterations in the play for the sake of M. Busnach, whose interests were chiefly at stake; and it was only in the spring of 1888,

¹ From the original draught in the possession of M. G. Charpentier.